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Cake-Walk: Original American Watercolor, 1890

The Dance Archives

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Foreword

Of all the arts, dance is the most ephemeral. Its very element is time, and in the shift from moment to moment, a dance is seen, remembered almost only for its duration, then lost forever. But it is not exactly forgotten, since through the mysterious processes of history, accidental agencies contrive to record its fragments. A rough sketch given to a dressmaker for a costume, a portrait of a performer, a few sheets of engraved music, a memoir describing a visit to a certain theatre on a given date, a photograph, approximate the original for remote heirs, and focus speculation. This heap of music, pictures, memories is itself soon lost, because in isolated bureau drawers or attic trunks they grow to be only precious junk. But gathered together, filed, cataloged and observed both in perspective and relationship, they become archives for the use of the student and the eventual delight of new audiences.

Of course there are certain objects in such a collection which on any plane are superior to the ordinary fascinating debris of historic association. There are so many books, beautiful in their own right, which establish the fundamentals of dance design. There are finished drawings of great painters who also created ballets. There are small and perfect examples of minor arts: dolls, valentines, lithographic trade cards or music covers.

The Dance Archives of the Museum of Modern Art is such a collection. To claim that it is the greatest in the world would be to ignore Les Archives Internationales de la Danse, or the Library of the Opéra in Paris. To say that it is the richest in America would be to forget the superb Doubs-Chaffee private collection which has already generously lent many of its unique objects to the Dance Archives. But this present collection is young. It is already large. Its collection of social-dance books is extraordinary. Its photographic documentation is amazingly complete, its Americana a splendid start, its supplementary material in magazines, films and slides nowhere else to be found in the Americas.

But most of all, it is fortunate in having a librarian to whose devotion, resources and achievements its already high place is due. Paul Magriel has not only built the collection as it now exists in the Museum, but he has also found time to complete his monumental bibliography of dance literature. He has lectured and written and brilliantly planned for the future. And without the flexible and imaginative policy of the Museum and its Director, these archives would never have found a home at all. The Director's recognition of the dance among contemporary arts has ensured the only security such a collection could enjoy.

LINCOLN KIRSTEIN

The Dance Archives

In the course of its brief existence the Museum of Modern Art Dance Archives has served as a research center for hundreds of people interested in the dance, it has sponsored nine exhibitions of dance material, it has been widely acclaimed as "a major step toward recognition of the dance as a serious and significant art."^{*}

To meet the ever-growing interest in the dance in this country, the Dance Archives was established as a branch of the Museum Library in October 1939. Numerous collections of material have been gathered together into the Archives for the use of the public: books, pictures, sculpture, costumes, drawings, documents of all kinds intended to serve as source material for contemporary and future inspiration rather than as a musty record of the past. The Archives is the only institution of its kind in the United States to present a living record of the great pageant of the dance. It is now the most comprehensive dance collection in the world except for two notable European collections which may or may not still be intact.

In most libraries dance books are listed under music, games, recreation, health, or under all four headings. Even at the Library of Congress dance books are scattered through several departments. The Museum's Dance Archives is a working library which brings together in one place all kinds of information, completely indexed in a single subject catalog.

HISTORICAL:

Material on the dance may be found in virtually every era and every language. The ancient Chinese, Egyptians and Hindus wrote about dancing; Aristotle and Lucian both discoursed on the dance. The oldest dance book of modern times was written by an Italian dancing master, Antonio Cornazano, in 1453. At the very moment when the Roman Empire came to its end in the fall of Constantinople, Cornazano was writing on the method of performing social court dances in Italy. Much early ballet material is found in writings on the theatre and on stage design. Stage design was, in turn, a branch of architecture in the Italian Renaissance which cradled the classic theatrical dancing of modern Europe. Thus the first essay on theatre design, written in 1551, was called *Architettura*. In it Sebastiano Serlio writes: "In all theatre forms: ballet, opera, masque and drama the element

^{*} *Educational Dance*, Vol.3, No.5, p.9, Nov.1940.

of spectacle was predominant and the newly discovered three-dimensional perspective was employed to its fullest possibilities." Right from the start dance material was confusingly intermingled with other art forms. Therefore, the Dance Archives must include many works on stage design, architecture and other seemingly unrelated subjects.

DANCE FORMS:

There are four major categories of dance expression: theatrical, folk, social and "modern" concert dance. Most highly developed of all theatre forms of dance is the ballet, comparable in the field of dance to the position of the symphony orchestra in music. The ballet's "official" language is French, just as that of music is Italian, that of law and biology is Latin. Most of the classic manuals of theatrical dancing are in French even when sometimes written and published in other countries.

Folk dancing is a universal form of enjoyment practiced by civilized and uncivilized peoples. Study of folk dances has often proved them to be an important key to ethnological and sociological characteristics of peoples.

Social or ballroom dancing, a product of the Western world, has been a popular pastime for about five centuries.

Begun by Isadora Duncan, the "modern" concert dance, like the ballet, is a dance to be seen by an audience. But instead of the artificiality of the classic dance it tends to be based rather upon inner compulsion. Its chief exponents today are Mary Wigman, Martha Graham, Doris Humphrey and Charles Weidman.

The ballet tradition has had its greatest strongholds in France, Italy, Russia and England. "Modern" dancing is practiced mostly in Central Europe, Germany and Scandinavia. Folk and social dancing are ubiquitous. But today the United States, with its melting-pot tradition and with conditions as they are in the rest of the world, is the best center for every form of the dance.

NOTATION:

The dance is a transient, visual art only, except insofar as it has been recorded in pictures and verbal descriptions. The greatest difficulty in reconstructing the dance lies in the fact that there has never been any standard notation which makes it possible to re-

trace the steps of the dance through the centuries. Dance notation has been a problem ever since the first Academy of Dancing was founded in Paris in 1661. The first choreographic scripts were developed under Jean Baptiste Lully who worked at the French court under the patronage of Louis XIV. But Lully in no way established a precedent in form; each choreographer invented his own system, and many of these systems are now incomprehensible. There is still no standard form for recording the dance. Examples of twenty-five different systems are owned by the Dance Archives. Sometimes the notations are made in the bars of the music, often they are arbitrary figures or scrawls which look like "doodles," always they are difficult if not impossible to use as a basis for reconstructing choreography. For this reason all the incidental material, verbal or pictorial, takes on an added significance and value.

MATERIAL IN THE DANCE ARCHIVES:

The Dance Archives originally consisted of Gordon Craig's, Lincoln Kirstein's and the late Fred King's well-known collections of dance material. It has since

received anonymous donations which have made possible the acquisition of a series of original drawings, models and costume sets pertaining to the Russian ballet companies operating from 1932 to 1940; and the purchase of an extraordinary collection of American minstrel, extravaganza and burlesque material. A recent gift of importance was made by Ruth St. Denis and Ted Shawn of forty years' complete documentation on their dancing. A valuable addition to the Archives was the donation by Helen Stewart, a pupil and friend of Pavlova, of her collection of Pavloviana.

In its ever-increasing library the Dance Archives now has more than 1,700 books including 65 general histories of the dance, dictionaries of terminology and bibliography, the basic reference works on the Renaissance court ballets, the works of early Italian dance masters, libretti—the equivalent in choreography to stage directions in drama. There is a treatise outlining basic steps and positions of the dance written in 1581 by Fabritio Caroso. It is the first full exposition of classic dance technique and the forerunner of a great body of such literature. There are the first essays in the choreography and technique of the classical French ballet and hundreds of later French books on the ballet.

On the technique and practice of social dancing, which as we know it today dates from the Renaissance, the Dance Archives has the most notable collection in the United States: books covering the origin, development and scope of social dance forms for five centuries. This phase of dancing seems to have inspired many controversial writings, interesting as studies of the sociological backgrounds from which they evolved, and frequently amusing. As far back as the Middle Ages the pros and cons of dancing were being discussed, usually by monks. Books were written to condemn dancing as frivolous and immoral. On the other hand two of the most important early books on dancing were written by monks: a fine treatise, with musical score, describing the manner of performing the popular social dances of the day, written in 1588 by Thoinot Arbeau; and a history of various dance forms, by Abbé Menestrier, which contains much important information on the early ballets and spectacles of the Middle Ages. An interesting if somewhat remote approach to the dance is that of Richard Brown who, in his book *Medicina Musica* written in 1729, advocates the exercise of



PAVLOVA and NIJINSKY in the ballet *Pavillon d'Armide*, St. Petersburg, 1907

dancing as a cure for melancholia, indigestion and other ailments. Reflecting the ornate qualities of the Victorian era as well as the gaiety of the 1890s, a man named Gass wrote an amusing volume of that period *How to Perform the Letter C by Waltzing*.

Material on folk, national, regional and ethnological dancing includes music and description for dances of all nations. There is much material on American regional folk dancing, a subject which has of late aroused great interest and enthusiasm: the dances of Maine woodsmen, Kentucky mountaineers, Texas cowpunchers.

The sources of information available in the Archives are composed of all types of incidental material as well as published volumes and periodicals from seven countries. Incidental material includes a file of about 3,000 photographs, constantly growing through donations, 1,631 prints, 238 stereopticon views, innumerable clippings, 10 pieces of sculpture illustrative of the dance, and miscellany.

Miscellany includes such odds and ends as a pair of glass studs for a man's shirt enclosing tiny figures of Fanny Ellsler with movable arms and legs . . . It was her dancing which caused a staid Bostonian gentleman to drink wine from her slipper. There is a paper doll of the Italian dancer Taglioni, greatest of her time, equipped with paper doll costumes and hat changes representing her various roles. All of this material is made readily available by a full analytic index.

FILMS:

Unquestionably the most effective type of documentation of the dance is the film, the only medium capable of recording its basic element—motion. The Dance Archives possesses 19 films of the dance. Of particular importance are those of Pavlova and of Loie Fuller. It is hoped that many more dancers will be so recorded and that the Archives will be able to acquire such films. It is also hoped that important choreographic film documents of our age, such as Disney's *Dance of the Hours* from *Fantasia*, will be added to the Archives.

SLIDES:

Twelve hundred lantern slides illustrating the history of the dance for a period of 300 years are available to New York's educational institutions and are used elsewhere to illustrate lectures given by the Librarian of the Archives.

ORIGINAL DRAWINGS:

Important pictorial documentation is contained in the Archives' 900-odd original drawings and gouaches.



PAVEL TCHELITCHEW: Costume design for the opera-ballet *Orpheus and Eurydice*, N. Y., May, 1936

Outstanding among them are the drawings of Isadora Duncan by Abraham Walkowitz, Tchelitchev's gouaches for *Orpheus and Eurydice*, Eugene Berman's designs for *Devil's Holiday*, designs by Paul Cadmus for the American ballet *Filling Station* and by Jared French for *Billy the Kid*.

PERSONNEL:

The Dance Archives was conceived and founded by Lincoln Kirstein who has been the most influential person in the establishment of the American ballet. Mr. Kirstein, a member of the Museum's Advisory Committee since its inception, has had a wide interest in the dance for many years, as student, as critic, as producer. He was the founder of the School of the American Ballet, co-founder of the American Ballet Company and founder and director of the Ballet Caravan. He has contributed many books and articles

to literature on the dance. It is entirely due to his inspiration and effort, as well as to his generosity, that the Museum is enabled to have a Dance Archives.

Paul Magriel, Librarian of the Dance Archives, administers all of its resources and, by compiling, indexing, analysing, makes them into a working library. One of his best tools for research is his own bibliography of dance works, published in 1936 and supplemented each succeeding year, recognized as the standard reference work in the field. Mr. Magriel, who has for years been actively engaged in dance research in both Europe and America, is the author of several books and numerous articles on the dance. In addition to his many duties as Librarian of the Archives, he is at present compiling a Biographical Dictionary of Dances and Dancers similar to Grove's Dictionary of Music and Musicians.

EXHIBITIONS:

The Archives has been responsible for a number of exhibitions both in the Museum and in other parts of the country. Some of these have been shown as part of more comprehensive exhibitions, some have been exhibitions of dance material alone. Six of the Archives' nine exhibitions were shown in the Museum of Modern Art:

Picasso: Forty Years of His Art, November 1939—January 1940: The Dance Archives contributed a section on the ballet and compiled the chronology of Picasso's stage works for the catalog.

Preview: Dance Archives, March–April 1940: A historical chronology of three centuries of dancing, the first exhibition of the kind ever held in this country. The material was arranged to show the interrelationship of social, folk and theatrical forms, their adaptations and uses.

Ballet Today, April 1940: Designs for ballets in the contemporary repertoire of the Russian ballet by major masters of scene design today. On view for the first time were original ballet designs of Matisse, Gontcharova, Eugene Berman and others.

Classics of Dance Photography, March–April 1940, at the Dance Archives: Photographs of note from 1867 to 1940.

American Dancing and the Denishawns, October–November 1940: Material given by Ruth St. Denis and Ted Shawn. Also many documents on the minstrel show over a period of 100 years illustrating what is most American in our dance forms: spontaneous negro plantation entertainments, the first



Mrs. Honey: English pantomime dancer, "Tuppence Coloured" copperplate engraving, ca. 1840

blackface (burnt cork) minstrel men shown in colored woodcuts, lithographs and photographs.

Pavlova Memorial Exhibition, January 1941: Shown to commemorate the tenth anniversary of her death, this was the first Pavlova exhibition ever held in this country. The material included programs, posters, drawings, sculptures and photographs. Two performances of the film *La Muta de Portici*, in which Pavlova starred in 1916, were presented in connection with this show.

Two exhibitions were shown out of town only:

Ballet: History, Art and Practice, April 1940: An exhibition designed to go on tour throughout the country. A selection of material from *Preview: Dance Archives* and *Ballet Today*.

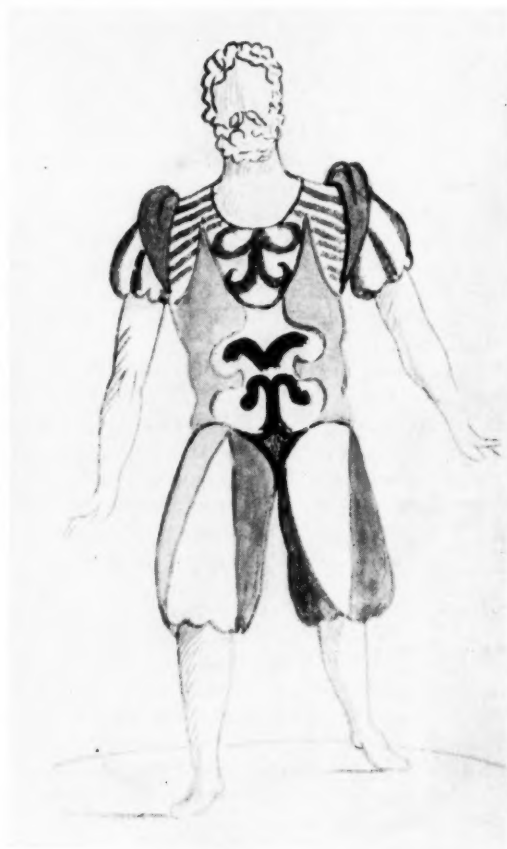
Social Dancing: 1815–65, April–June, 1940, Baltimore: Prints and music covers illustrating the trend of social dancing of the period in America, shown as part of the Baltimore Museum's exhibition *Romanticism in America*.

Most of the dance exhibitions shown in the Museum of Modern Art have been sent on tour by the Department of Circulating Exhibitions. The Archives has also prepared two exhibitions for the New York

Department of Education. The Dance Archives is working constantly for future exhibitions; among those contemplated are:

Duncan Memorial Exhibition: Walkowitz, the American artist who is a devoted admirer of Isadora Duncan, has made hundreds of drawings of her over a period of many years, drawings which illustrate her dance movements in every conceivable pose. The Dance Archives feels that one of the best ways to know a great dancer of the past is through the eyes of the artists who have portrayed her. The drawings will be supplemented by photographs and documents relating to her life and career, and by the drawings of others.

Diaghilev: A one-man retrospective exhibition showing his entire oeuvre from the time of his arrival in America in 1916 to the present.



GIORGIO DE CHIRICO: Costume design for *Pulcinella*, ca. 1925

In addition the Dance Archives plans to circulate, in the near future, dance film programs in collaboration with the Film Library.

RESEARCH AIDS:

"With the establishment of the Dance Archives at the Museum of Modern Art, the dance has . . . taken a long step forward in service to the dancer and to his audience. For the first time in this country a really comprehensive collection of material is now housed and referenced so as to be readily available to the public."*

The Dance Archives acts as regular consultant in dance literature to twelve educational institutions as well as to more than 75 dance teachers in the United States. It serves as an information center to all kinds of interested persons and groups: to the press, to university people writing theses, to ballet groups and dancers for background and ideas. In addition to the professional interest of dancers and ballet companies, hundreds of questions are answered by mail and telephone; inquiries regarding every phase of dance expression come from libraries, museums, film companies. Widespread influence and usefulness are indicated by the diversity of uses to which the Archives is put. To the Walt Disney Studios the Archives supplied information regarding the relationship between the current use of animated dance figures and early traditions in the use of animals in the dance. To the Metropolitan Museum of Art was supplied a classification of positions and attitudes in the dance sculptures of the painter Edgar Degas. To the University of Indiana the Archives gave information regarding the construction of a working dance library with advice on book purchases.

LOOKING AHEAD:

"It may be the means of persuading other important libraries throughout the United States to inaugurate dance departments so that students will not continue to be forced to search helplessly among books on sports and music and ethnology for dance material as they now are . . . There are many who recognize its importance, and the collection is being used."**

The Dance Archives is set up at present in small quarters on a temporary basis for a trial period of two years. If its existence is justified by gifts increasing its collection and by constant use by students and professionals, the Dance Archives should be able to do a really great work in the dance field, work already well begun in so short a time. —B. C.

* *Dance Observer*, p.47, April 1940.

** *Educational Dance*, Vol.3, No.5, p.9, Nov. 1940.

SUPPLEMENT: MATERIAL IN THE DANCE ARCHIVES

The material in the Dance Archives divides itself roughly into 14 parts:

BOOKS	FILMS
PERIODICALS	STEREOPTICON VIEWS
PRINTS	LANTERN SLIDES
PHOTOGRAPHS	ORIGINAL DRAWINGS
MUSIC COVERS	PROGRAMS
TRADE CARDS	POSTERS
SCULPTURE	AUTOGRAPHED LETTERS

BOOKS:

The Dance Archives collection of over 1,700 books is the largest single collection in this country and includes works on every phase of dancing. Among the items of unusual interest and rarity are the following:

1. TUCCARO, ARCHANGE: *Trois dialogues de l'Exercice de Sauter* . . . Paris, 1599. (This is the first and most important work on acrobatic tumbling, illustrated with woodcut plates.)
2. MENESTRIER, CLAUDE: *Recueil des plaisirs et les fêtes* . . . Paris, 1665. (A volume of programs on the theatrical fêtes given at Florence and Versailles, with annotations in the author's own hand. Since Menestrier was the first dance historian, this item is of great interest.)
3. PROPERT, W. A.: *The Russian Ballet in Western Europe* . . . London, 1921. (Notes on the Diaghilev ballet with 63 illustrations from original drawings.)
4. *The Designs of Leon Bakst for the Sleeping Princess* . . . London, 1923. (A folio of colored plates of the costume and scene designs for the ballet.)

DANCE HISTORIES:

The Dance Archives has 65 general dance histories, including such notable works as Claude Menestrier's *Les Ballets Anciens et Modernes*, Paris, 1682, the classic 4-volume work of Khudekov, the critical history by Cahusac and many other volumes. Among the more notable works can be cited the histories of Baron, Becker, Bernay, Blaze, Boehn, Bonnet, Charbonnel, Czerwinski, Desrat, Dumanoir, Grove, Kinney, Kirstein and Sachs.

DANCE PERIODICALS:

The Dance Archives collection contains the complete *Annals* of the Russian Imperial Theatre (1890-1915), the French theatrical publication, *Le Théâtre*

(1898-1914), the very excellent theatre journal, edited by Edward Gordon Craig, *The Mask* (1908-1929), the Italian theatre periodical, *Teatri* (1825-1851), the journal, *Musica* (1905-1910), the London *Dancing Times* (1928-1940), *Dance Magazine* (1926-1932), *American Dancer* (1928-1940), *Dance Observer* (1937-1940), the monthly, *Dance* (1938-1940).

These full files are supplemented by the publications of the Archives Internationales de la Danse; the Musical Quarterly, the *Wiener Theater Zeitung*, and the journal, *Arts et Mouvements Choregraphiques*; *Journal of the English Folk Dance Society*; *Modern Music*, *Ballet*, *Educational Dance*, and *South African Dancing Times*.

DANCE NOTATION:

With the interest of the French King, Louis XIV, and the direction of the celebrated court musician, Jean Baptiste Lully, the first forms in choreographic script were created. These primary experimentations were resolved by Raoul Auger Feuillet and were published by Robert Ballard in Paris in the year 1700. This work and others in a similar method of notation are in the collection of the Dance Archives. Of the 28 different systems devised by dance masters and choreographers, the Dance Archives has 25.

Among those which contain excellent records of the classic dances are the works of Dezais, Pecour and Magny. Among the more notable later works are those of Arthur St. Leon, W. J. Stepanow and Albert Zorn.

An unusually interesting example of choreographic notation is the work of Charles Justament who was for many years dance master and choreographer of the Théâtre de Porte St. Martin, of Paris. The 18 Justament volumes, all in manuscript, contain the notation for some of the most famous choreographic spectacles of the late 19th century. Each volume is carefully executed in Justament's own hand and contains, besides the notation for each dance and for the groupings, additional instructions in longhand. These are amplified with suggestions for the décor and costumes, which are included with cut-outs and drawn examples. This great rarity exists only in the Dance Archives collection and can be considered, with the original work of Feuillet, amongst the most notable of all documents concerned with the dance. In addition to these classic works on dance notation, the Dance Archives has in its collection such well known 20th century systems as the Von Laban Dance Script, the Meunier method, the Raymond system and the recently issued work of Sol Babitz, 1940.

SOCIAL DANCING:

The most notable collection of books on social dancing in the United States is a part of the general collection of the Dance Archives. The volumes, which date from the beginning of the 17th century, cover the entire field of social dance activity. For professional researchers they are of indispensable value as they illustrate the origins, development and scope of social dance forms during the past 3 centuries. The early court dances which were in use in France, Spain, Italy and England can be examined for examples of the classic court ball forms, the Courante, the Pavane, the Gaillarde. Other volumes treat of such dances as the Menuet and Gavotte, and the literature on the early waltz is available in many different volumes. The dances of the 19th century are represented in many volumes, a number of which are well illustrated with plates showing the different positions of the popular quadrilles, cotillions, polkas, mazurkas and galops. Also available are dances of the late 19th century: the Schottische, the Boston; and also 20th-century forms; from the Two-Step and Fox-Trot up to the present day Rumba and Conga. (See also **ICONOGRAPHY: Prints.**)

DANCE DICTIONARIES:

Among the items in the collection of the Dance Archives are the dictionaries of Aeppli, Albert, Compan, Desrat, Espinosa, Giraudet, Junk, Pougin and the recent works of Edna Lucille Baum and Lincoln Kirstein.

DANCE BIBLIOGRAPHY:

In this group are the compilations of Arrigoni, Beaumont, Bignami, Hall, Oberst and Magriel.

FOLK, NATIONAL, REGIONAL AND ETHNOLOGICAL DANCE:

In the body of literature dealing with the dances of all nations can be found the music and description of many of the famous national dances:

SPAIN—Bolero, Fandango,	ARGENTINA—Zamacueca
Farruca	ENGLAND—Reels
ITALY—Tarantella	IRELAND—Jigs
HUNGARY—Hora	SCOTLAND—Hornpipes

The collection contains full descriptions of many thousand dances of all countries including a large number of ethnological tracts on the dances of the North American Indians, a full body of works on the dances of China and Japan and many items pertaining to the dance in India. (See also **ICONOGRAPHY: Prints.**)

DANCING AND MORALITY:

Many of the tracts on the evils and benefits of dancing are of great rarity, including the works of Jean Boiseul, Davies, Gardner, Gauthier, Hulot, Lewis and Penn. In addition to the 58 works on dance and ethics in the Archives collection there is a complete bibliographical record of anti-dance literature published in America since 1684.

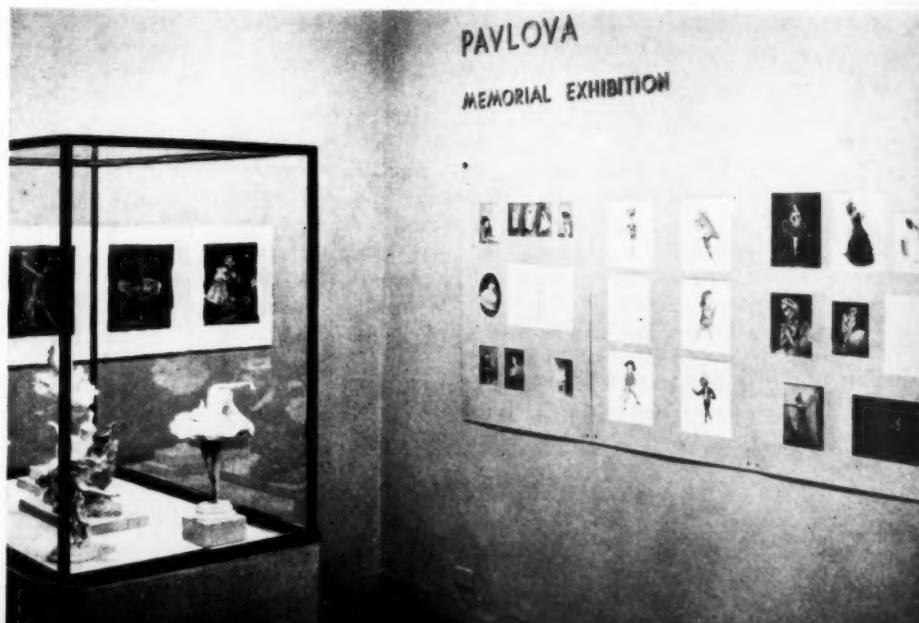
ICONOGRAPHY:

DRAWINGS:

The collection of original drawings for scenery, costume, décor, positions, etc., is one of the most representative in the country. The Dance Archives possesses complete drawings for ballets as follows:

Christian Bérard	Symphonie Fantastique
Pavel Tchelitchev	Orpheus and Eurydice
	Saint Francis

Exhibition held at the
Museum, January-March 1940



Natalie Gontcharova	Le Coq d'Or
Jared French	Billy the Kid
Jean Hugo	The Hundred Kisses
Pedro Pruna	Les Matelots
Paul Cadmus	Filling Station

Also included are numerous examples of the work of Eugene Berman, Henri Matisse, Jean Lurçat, André Masson, Abraham Walkowitz.

PRINTS:

A collection of 1,631 prints, many of which are of great rarity and artistic excellence, recreate the visual background of dance for a period of 300 years. Available for exhibitions and researchers is material on the folk, national and regional dances of most of the European countries; a number of prints represent the dances of primitive African tribes and the dances of the Asiatic countries including Bali, Java and Ceylon. In addition, the many examples of engravings of Bibiena, Stefano della Bella, Jacques Callot, Burnacini and Le Pautre illustrate the court festivals and pageants, and a number of lithographs and engravings form a part of the collection which documents the classic theatrical dance for the past 150 years.

A collection of sheet music covers, which was a flourishing art of lithographers from 1835 to 1865, is a part of the print collection. These pictorial records are interesting illuminations in social dance styles showing the attitudes of the classic 19th-century social dances: the polka, the mazurka, the galop, as well as the ever popular quadrilles and cotillions. Also of particular interest in the iconography are the representations of the famed "Penny Plain and Tuppence Coloured Engravings", which show many of the popular personalities and scenes of the traditional English Pantomimes. (See cut page 6.)

PHOTOGRAPHS:

Of the 3,000 photographs comprising the Dance Archives collection, 317 are examples of the best photographic ateliers of London, Paris, New York and St. Petersburg. These include the earliest examples of dance photography circulated in 1867 and are the first accurate records of the dancer's physiognomy. In this group of early photographs are the major personalities figuring in such American spectacles as *The Black Crook* and *The White Fawn*. Also among the fine photographs are the portrait

10



American colored wood-engraving, 1860-1875

studies of Nijinsky by such camera artists as Baron de Meyer, Elliot and Fry, Bert and Abbé, as well as a number of photographs of the first Diaghilev American tour. There are many examples of the American personalities: Isadora Duncan, Ruth St. Denis, Loie Fuller, Maud Allen, Ted Shawn and the current leaders in American Dance: Martha Graham, Charles Weidman, Doris Humphrey, Hanya Holm and Tamiris. The late productions of the European and American ballet companies are represented in a great variety of photographs. Altogether the file of photographs, which affords an important visual documentary record of the dance in our time, is the most comprehensive in the country.

STEREOPTICON VIEWS:

Of the 238 stereopticon views in the collection, 117 are colored and represent many interesting ballet spectacles of the nineteenth century in America and Europe. These views clarify better than any other type of illustration the details in scene design and



American colored wood-engraving, 1860-1875

construction. Many of the details of 19th-century costuming can be seen as well as the typical positions and attitudes of such famous dancers as Bonfanti, Sangalli, Morlacchi and others whose tradition of classic dancing was incorporated into the Russian Imperial Dancing Academies. These stereopticons, with other photographic studies, play an important and indispensable part in the understanding of the dance of yesterday.

LANTERN SLIDES:

Many of the prints and lithographs in the Dance Archives collection have been made into lantern slides, thus making an important part of the visual documentation of the dance available to universities, museums and other institutions. The collection of 780 lantern slides is of extreme usefulness to dance lecturers as the slides have been carefully chosen and arranged with collations so that the whole historical outline of the dance can be traced.

Museum Notes:

THE MUSEUM'S NEW PRESIDENT

John Hay Whitney has been elected President of the Museum of Modern Art to succeed Nelson A. Rockefeller. The resignation of Mr. Rockefeller, who has served as President since May 1939, was accepted with regret by the Board of Trustees. Last August Mr. Rockefeller was appointed by President Roosevelt as Coordinator of Commercial and Cultural Relations between the American Republics. The duties of this office require him to spend most of his time in Washington. Mr. Whitney has been a trustee of the Museum since 1930. In 1935 he became first vice-chairman of the Board of Trustees and was also made President of the Museum's Film Library. He will retain the latter office.

DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

The Board of Trustees has created a new position in the Museum administration: that of Director of Exhibitions and Publications. Monroe Wheeler, on the staff of the Museum for the past three years and Director of Publications for the past year and a half, has been appointed to the new position.

In announcing the staff reorganization, Mr. Whitney said: "The position of Director of Exhibitions and Publications has been created largely to relieve some of the burden of responsibility so long carried by Alfred H. Barr, Jr., who has been Director of the Museum since it was founded in 1929. During its rapid and substantial growth under his direction new positions have been created from time to time as the Museum's activities have increased both in scope and in number. The newly created position of Director of Exhibitions and Publications will enable Mr. Barr to devote more time to research and to developing the Museum's Collection."

Before joining the staff in 1938 Mr. Wheeler had been closely associated with the Museum of Modern Art for a number of years as a member of its Library and Advisory Committees. He has assembled and directed three of the Museum's exhibitions: *Modern Bookbindings* by Professor Ignatz Wiemeler held in the fall of 1935; the exhibition of *Modern Painters and Sculptors as Illustrators* in the spring of 1936, and *Prints of Georges Rouault* in 1938.

EXHIBITIONS: Recent American Acquisitions: Painting and sculpture by American artists, acquired by the Museum since July 1, 1940 will be on exhibition in the Auditorium Gallery in March.

TVA Architecture: A pictorial summary of the architectural accomplishments of the Tennessee Valley Authority's program. This exhibition will show the consistently high quality of architectural design throughout all phases of the project. Photographs, models and diagrams will illustrate TVA's recreation parks, power-houses, observation towers as well as nine great TVA dams. The exhibition will open early in May.

Museum Collection: Painting and sculpture selected from the Museum's Collection will be put on view early in May on the third floor. This floor will hereafter be permanently devoted to rotating selections from the many objects owned by the Museum.

Indian Art of the United States: An average of 1,343 people a day have seen the exhibition since its opening on January 22. Only two other exhibitions have exceeded in attendance the current Indian show since the Museum moved into its new building almost two years ago. The average daily attendance of the Picasso exhibition was 1,864, of the Italian Masters exhibition, 3,931. *Indian Art of the United States* will remain on view until April 27.

In conjunction with the Indian exhibition an Institute on the Future of the American Indian was held by the American Association on Indian Affairs, Inc., at the Museum from March 4 to March 7. On Saturday morning, March 8, children filled the Museum Auditorium for a special performance. Entertainment was furnished by eight Tewa Indians from the Tesuque Pueblo, musicians and dancers who had also performed at Tuesday's and Friday's sessions.

The Museum is making arrangements to bring, from the Navaho Reservation, medicine men to do actual sandpaintings in the Museum during April.

PUBLICATIONS: A 4th edition of *Picasso: Forty Years of His Art* has just been issued; cloth, \$2.50; (paper, \$1.50 to Museum members only).

CIRCULATING EXHIBITIONS: The catalog of circulating exhibitions for the year 1941-42 is in preparation and will be mailed early in April.

FILMS: The program *Forty Years of American Film Comedy, Part II*, as published in the Museum's Dec.-Jan. Bulletin, will continue until May 20. Films are presented in the Museum's Auditorium daily at 4 o'clock, Sundays at 2 and 4 o'clock.

LECTURES: In response to numerous requests for a discussion of the place of the arts in contemporary civilization, four lectures on *The Future of the Art in American Life and Culture* are being given by the Museum in collaboration with the Progressive Education Association. After each lecture a panel of educators, under the chairmanship of Dr. Harold Rugg, Professor of Education at Teachers College, Columbia University, discusses the specific problems involved. Two lectures remain to be given:

March 26, Wednesday 8 P.M.

OLIN DOWNES

Music Editor and Critic of *The New York Times*

April 2, Wednesday 8 P.M.

JOHN PEALE BISHOP

Literature

Winner Scribner \$5,000 prize long short story contest, 1932; formerly managing editor *Vanity Fair*; lecturer Rocky Mountain Writers Conference, 1938; lecturer Olivet Writers Conference, 1939 and 1940

ADMISSION: Series of four lectures—\$1.50 (Seats reserved for series ticket holders until 7:55 P.M.) Single lectures—\$.50

All lecture tickets will admit holders to the exhibition of *Indian Art of the United States*, 6 P.M. to 8 P.M., on date of lecture.

EDUCATIONAL PROJECT: Four exhibitions are projected for the near future:

1. *The Preliminary Course of the Bauhaus* is made up of 16 panels with headings which ask direct questions: What was the Bauhaus? What did it teach? Who were its teachers? The exhibition states clearly and simply the ideas of the Bauhaus and emphasizes their effect both on modern design and education. It presents the ideas of the Bauhaus by suggesting methods and materials for use in the teaching of industrial arts in the schools. Photographs and actual Bauhaus products are included. Of particular interest are the two models designed by Victor d'Amico and László Moholy-Nagy: one a texture library which enables the student to make up his own tactile scale and thus grasp the significance of this important esthetic consideration; the other a model where the student may create his own constructions out of various forms of plastics, metals and wood. This exhibition was booked for the year on the day it was announced. It promises to meet a definite need on the part of schools.

2. *The Shapes of Things* is an exhibition being prepared by the Museum's Industrial Design department for school circulation by the Educational Project. It will include large photographs of many objects of modern design and will stress in particular new shapes created by recent inventions, materials and esthetic ingenuity. The exhibition also makes comparisons between good and bad modern design and old and new designs. It terminates with a panel by which the student can test his own preferences in modern design.

3. A show which has proved very popular during four years of school circulation was called *Animals and People in Art*. It is being revised and enlarged to make two exhibitions, one called *Animals in Art*, the other *People in Art*. These shows will introduce a new device for exhibiting panels on ready made easels to facilitate installation, a point of major importance in school exhibitions.

4. *Young People's Gallery*: An exhibition of work by one of the Educational Project's Saturday classes will be held early in May. In collaboration with the School Art League the Project introduced two classes held at the Museum, on appreciation of modern art. One group does studio work in the manner of various schools of modern art. The second class discusses and observes numerous examples. The exhibition will include outstanding work done by the first group.

MEMBERSHIP NOTE: In order that members may avoid paying at the tea table for their guests in the penthouse, strips of ten tickets have been issued. These may be purchased on request by mail or at the Museum Desk for \$3.00, thus offering a reduction of five cents for each tea.

INDUSTRIAL DESIGN COMPETITIONS: Prizes have been awarded in the Industrial Design Competitions for home furnishings. In Competition I, for designers in the United States, eight first prizes and nineteen honorable mentions were awarded. In Competition II, for designers in the other American Republics, five first prizes have been awarded. The prize winners are as follows:

FOR THE UNITED STATES

The prize winners in the United States will be offered contracts from manufacturers for producing their designs commercially.

CATEGORY A—SEATING FOR A LIVING ROOM:

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Mich. Honorable Mentions to Emrich Nicholson and Douglas Maier of New York City; Peter Pfisterer of Los Angeles; Carl Anderson and Ross Bellah of Los Angeles; Oskar Stonorov and Willo von Moltke of Philadelphia.

CATEGORY B—OTHER FURNITURE FOR A LIVING ROOM:

Eero Saarinen and Charles O. Eames of Bloomfield Hills, Mich. Honorable Mention to Harry Weese and Benjamin Baldwin of Kenilworth, Ill.

CATEGORY C—FURNITURE FOR A DINING ROOM:

No submissions were found worthy of a first prize. Honorable Mentions to Carl Koch of Belmont, Mass.; Hugh Stubbins of Arlington, Mass.; and Stephen L. Macdonald of Salt Lake City.

CATEGORY D—FURNITURE FOR A BEDROOM:

Oskar Stonorov and Willo von Moltke of Philadelphia. Honorable Mention to Harry Weese and Benjamin Baldwin of Kenilworth, Ill.

CATEGORY E—FURNITURE FOR A ONE-ROOM APARTMENT:

Martin Craig and Ann Hatfield of New York City. Honorable Mention to Antonin Raymond of New Hope, Penna.

CATEGORY F—FURNITURE FOR OUTDOOR LIVING:

Harry Weese and Benjamin Baldwin of Kenilworth, Ill. Honorable Mention to Chester E. Nagel of Austin, Texas.

CATEGORY G—MOVABLE LIGHTING EQUIPMENT:

Peter Pfisterer of Los Angeles. Honorable Mentions to Norton Polivnick and Bernard Greenberg of Cambridge, Mass.; and to Charles W. Wyckoff of Cambridge, Mass.

CATEGORY H—WOVEN FABRICS:

Marli Ehrman of Chicago. Honorable Mention to Henning-Rees of San Francisco; Marianne Strengell of Bloomfield Hills, Mich.; and Ulla of Ugglas of Bloomfield Hills, Mich.

CATEGORY I—PRINTED FABRICS:

Antonin Raymond of New Hope, Penna. Honorable Mentions to Frances Miller of New York City; Harriet Meserole of New York City; and Virginia Nepodal of Cleveland Heights, Ohio.

FOR THE OTHER AMERICAN REPUBLICS:

Julio Villalobos, Buenos Aires, Argentina; Bernardo Rudofsky, São Paulo, Brazil; Xavier Guerrero, Mexico, D. F.; Michael van Beuren, Klaus Grabe, Morley Webb, Mexico, D. F.; Roman Fresnedo Siri, Montevideo, Uruguay.

Each of these five prize winners will receive a round trip ticket to New York and \$1,000 to cover expenses while visiting the United States for the purpose of becoming acquainted with its manufacturing and retailing methods. It is hoped that they will take back with them whatever ideas and methods may be of value in putting their designs into production in their own countries. Their designs will not be manufactured in the United States but all possible assistance will be given in finding retail outlets for their goods in this country.

A total of 643 entries was received; of these, 58 entries came from 14 American republics other than the United States. Entries were received from 38 States in this country.

Twelve stores throughout the country are sponsoring the production and sale of the winning designs. These stores have cooperated with the Museum from the time plans were first made to hold the competition; they will be the retail outlets for the home furnishings produced as a result of the competition. It is expected that stores in other cities may join the project. The original sponsoring stores are: Bloomingdale Bros., NEW YORK, N. Y.; Strawbridge & Clothier, PHILADELPHIA, Penna.; Marshall Field, CHICAGO, Ill.; Barker Bros., LOS ANGELES, Cal.; Halle Bros., CLEVELAND, Ohio; The May Co., ST. LOUIS, Mo.; The F. & R. Lazarus Co., COLUMBUS, Ohio; Wolf & Dessauer, FORT WAYNE, Ind.; The J. L. Hudson Co., DETROIT, Mich.; Kaufmann Department Store, PITTSBURG, Penna.; L. S. Ayres Co., INDIANAPOLIS, Ind.

A large exhibition of the prize-winning designs and the actual pieces produced from them will open at the Museum of Modern Art early in the fall of 1941. Simultaneously the manufactured pieces will be placed on sale in the sponsoring stores throughout the country.

MUSEUM COLLECTION: ACQUISITIONS SINCE JULY 1, 1940

OTHER ACQUISITIONS MADE DURING THIS PERIOD WILL BE ANNOUNCED AT A LATER DATE.

OIL PAINTINGS, ETC.

- AUSTIN, Darrel (Portland, Ore.): *Catamount*. 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund
- BERDECIO, Roberto (Bolivia): *The Cube and the Perspective*. Nitrocellulose, 1935. Gift of Leigh Athearn (San Francisco)
- FAUSETT, Dean (New York): *Derby View*. 1939. Purchased from the Southern Vermont Artists' Exhibition at Manchester with a fund given anonymously
- FOSSUM, Sidney (Minneapolis): *Bureau of Relief*. 1937. Gift of the New York World's Fair, 1939
- GORKY, Arshile (New York): *Argoola*. 1938. Gift of Bernard Davis (Philadelphia)
- GREENE, Balcomb (New York): *The Ancient Form*. 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund
- HOPPER, Edward (New York): *Corner Saloon*. 1914. Mrs. John D. Rockefeller, Jr. Purchase Fund
- LEVI, Julian (New York): *Young Ballerina*. 1940. Gift of Mrs. John D. Rockefeller, Jr. (New York)
- MACIVER, Loren (New York): *Hopscotch*. 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund
- MUNSELL, Richard (Los Angeles): *Posing for the First Time*. 1939. Mrs. John D. Rockefeller, Jr. Purchase Fund
- OROZCO, José Clemente (Mexico): *Dive Bomber and Tank*. Fresco on six panels, 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund
- PORTINARI, Candido (Brazil): *Scarecrow*. 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund

WATERCOLORS, GOUACHES

- MINTY, John Ross (New Orleans): *Composition*. Wash drawing, 1940. Van Gogh Purchase Fund
- PEREIRA, I. Rice (New York): *Shadows with Painting*. Oil and Gouache, 1940. Gift of Mrs. Marjorie Falk (New York)

DRAWINGS

- CHARLOT, Jean (New York): *Portrait of Siqueiros*. Brush and ink, about 1926. Mrs. John D. Rockefeller, Jr. Purchase Fund
- GORKY, Arshile (New York): *Objects*. India ink, 1932. Van Gogh Purchase Fund

KIRCHNER, Ernst Ludwig (German): *Street Scene*. Brush and ink, 1921. Gift of Curt Valentin (New York)

PEREIRA, I. Rice (New York): *Exploration with a Pencil*. Pencil, 1940. Gift of Mrs. Marjorie Falk (New York)

PORTINARI, Candido (Brazil): *Fishermen*. Oil on paper, 1940. Mrs. John D. Rockefeller, Jr. Purchase Fund

Girl. Oil on paper, 1940. Gift of Samuel A. Lewisohn (New York)

Art of Children

PICTURES ACQUIRED BY BARTER FROM THE ARTISTS
BROCKWAY, Joan (aged 9) (Bennington): *Octopus*. Gouache, 1940.

CHAUNCEY, Austen (aged 12) (Nashville): *Jungle Animals*. Watercolor, 1939.

PIKE, James (aged 7) (Nashville): *An Indian Story*. Pastel, 1939

American Folk Art

Artist Unknown: *Deer*. Quill drawing, 19th century. Gift of Mrs. John D. Rockefeller, Jr.

SCULPTURE AND CONSTRUCTIONS

ARP, Hans (France): *Leaves*. Painted string relief, 1929. Purchase Fund

BEN-SHMEUEL, Ahron (Riegelsville, Pa.): *Torso of Young Boy*. Black granite, 1930. Given anonymously

CALDER, Alexander (Roxbury, Conn.): *Cow*. Wire construction. Gift of Edward M. M. Warburg (New York)

The Hostess. Wire construction. Gift of Edward M. M. Warburg (New York)

DAVIDSON, Jo (New York): *Portrait of Pasionaria*. Bronze, 1938. The purchase money, subscribed by trustees and friends of the Museum, was given by the artist to a fund for assisting refugee artists

DESPIAU, Charles (France): *Anne Morrow Lindbergh*. Bronze, 1939. Gift of Colonel and Mrs. Charles A. Lindbergh (Huntington, N. Y.)

NICHOLSON, Ben (England): *Relief*. Painted wood, 1939. Gift of H. S. Ede and the artist (England)

WALSH, Bernard (New York): *Boy*. Cast iron, 1940. Van Gogh Purchase Fund

WALTERS, Carl (Woodstock, N. Y.): *Ella*. Ceramic, 1927. Mrs. John D. Rockefeller, Jr. Purchase Fund

PRINTS

UNLESS OTHERWISE INDICATED, PRINTS WERE ACQUIRED THROUGH THE MRS. JOHN D. ROCKEFELLER, JR. PURCHASE FUND.

Max BECKMANN (1) Gift of Edward M. M. Warburg; Sarah Berman (1); Judson BRIGGS (1); Adolf DEHN (1); Ruth GIKOW (1); Harry GOTTLIEB (1); Paul KLEE (5); Kathe KOLLWITZ (5); Edvard MUNCH (1); Emile NOLDE (5); Elizabeth OLDS (1); Candido PORTINARI (12) 7 gift of the artist; David Alfaro SIQUEIROS (1); Charles SMITH (5); Sylvia WALD (1).

PHOTOGRAPHS

UNLESS OTHERWISE INDICATED, PHOTOGRAPHS WERE GIVEN ANONYMOUSLY.

Berenice ABBOTT (2); Ansel ADAMS (1) gift of Albert M. Bender; Alexander ALLAND (1); Eugene ATGET (18); Ruth BERNHARD (1); Pierre BETZ (4) gift of the photographer; CARTER (1) gift of Farm Security Administration; Harold EDGERTON (1) print by Ansel Adams, courtesy of Dr. Edgerton; Eliot ELISOFF (1) gift of the photographer; P. M. EMERSON: book with 40 platinotype plates; Walker EVANS (1) gift of Farm Security Administration; Andreas FEININGER (1) gift of the photographer; Alexander GARDNER and others: book with 100 photographs; Arnold GENTHE (1) print by Ansel Adams, courtesy of Dr. Genthe; Theodor JUNG (1) gift of Farm Security Administration; Pettus KAUFMAN (1); André KERTEZ (1) gift of the photographer; Dorothea LANGE (8) gift of Farm Security Administration; Russell LEE (13) gift of Farm Security Administration; Henry LE SECQ (4) gift of Edward Steichen; Helen LEVITT (1); Jay LEYDA (14) gift of the photographer; Edwin LOCKE (2) gift of Farm Security Administration; Lisette MODEL (2); L. MOHOLY-NAGY (1); Carl MYDANS (1) gift of Farm Security Administration; news photographs (4) gift of N. Y. Times Wide-World Photos; T. H. O'SULLIVAN and BELL: book with 50 photographs, gift of Ansel Adams; Man RAY (116) gift of James Thrall Soby; Arthur ROTHSTEIN (7) gift of Farm Security Administration; SCHOOL OF DESIGN, CHICAGO (1 photogram); Ben SHAHN (9) gift of the photographer; Charles SHEELER (6), 4 gifts of Lincoln Kirstein; T. J. SNYDER (1) gift of the photographer; STEICHEN (2) gift of A. Conger Goodyear; Alfred STIEGLITZ (1) gift of A. Conger Goodyear; Paul STRAND (20); LUKE SWANK (74) gift of the photographer; John VACHON (1) gift of Farm Security Administration; Brett WESTON (1) gift of Philip Goodwin; Edward WESTON (3).

Circulating Exhibitions

ITINERARY OF CIRCULATING EXHIBITIONS FOR MARCH AND APRIL, 1941

City	Institution	Exhibition	Dates
ALBUQUERQUE, N. M.	University of New Mexico	Modern Mexican Paintings	Mar. 3-31
ANN ARBOR, MICH.	University of Michigan	A History of the Modern Poster	Mar. 10-24
ATHENS, GA.	University of Georgia	Figures in Bronze	Mar. 21-Apr. 4
BALTIMORE, MD.	Baltimore Museum of Art	The Ballet: History, Art and Practice	Mar. 3-24
BEREA, KY.	Berea College	What is Modern Architecture #2?	Apr. 28-May 5
BIDDEFORD, ME.	McArthur Library Association	Functions of the Camera	Mar. 19-Apr. 2
BLOOMFIELD HILLS, MICH.	Cranbrook Academy of Art	Housing: Recent Developments in Europe and America	Mar. 17-31
" " " " " "	" " " " " "	Twenty 20th Century Paintings	Mar. 21-Apr. 11
BOSTON, MASS.	Simmons College	Portinari Murals	Apr. 25-May 13
CATONSVILLE, MD.	St. Timothy's School	Emotional Design in Modern Painting	Mar. 27-Apr. 10
COSHOCTON, OHIO	Johnson Humrickhouse Memorial Museum	The Wooden House in America	Mar. 24-Apr. 7
DENTON, TEXAS	Texas State College for Women	Modern American Houses	Mar. 10-24
DURHAM, N. H.	University of New Hampshire	Water Colors by Rainey Bennett	Apr. 19-May 3
" " " " " "	" " " " " "	The Artist as Reporter	Mar. 10-31
DURHAM, N. C.	Duke University	The Ballet: History, Art and Practice	Mar. 31-Apr. 21
EAST LANSING, MICH.	Michigan State College	Seven American Photographers	Apr. 18-May 2
EL PASO, TEXAS	Mexican Magazine	A History of the Modern Poster	Apr. 21-May 5
ELGIN, ILL.	Elgin Academy	Water Colors by Rainey Bennett	Mar. 30-Apr. 13
FLINT, MICH.	Flint Institute of Art	Mexican Popular Art	Mar. 7-28
" " " " " "	" " " " " "	The Wooden House in America	Mar. 3-17
FORT WAYNE, IND.	Fort Wayne Art School	Mexican Popular Art	Apr. 7-28
FREDERICK, MD.	Hood College	Emotional Design in Modern Painting	Apr. 14-28
GREENSBORO, N. C.	Bennett College	Introduction to Modern Painting	Mar. 17-Apr. 7
" " " " " "	" " " " " "	35 Under 35	Apr. 7-21
HAGERSTOWN, Md.	Washington County Museum of Fine Arts	Useful Objects Under \$10.00	Mar. 5-Apr. 2
" " " " " "	" " " " " "	The American Dance	Apr. 7-28
HANOVER, N. H.	Dartmouth College	Pavlova	Apr. 7-28
" " " " " "	" " " " " "	What is Modern Architecture #2?	Apr. 9-23
HAWTHORNE, N. Y.	The Harvey School	Functions of the Camera	Apr. 9-23
HOLLINS COLLEGE, VA.	Hollins College	American Painting	Apr. 14-28
" " " " " "	" " " " " "	Twelve French Painters	Apr. 9-23
ITHACA, N. Y.	Cornell University	The Face of America	Mar. 31-Apr. 14
" " " " " "	" " " " " "	The Face of America	Mar. 10-24
" " " " " "	" " " " " "	Rugs by Modern Artists	Apr. 7-22
KANSAS CITY, MO.	William Rockhill Nelson Gallery of Art	Stockholm Builds	Apr. 23-May 14
LAFAYETTE, IND.	Purdue University	George Grosz	Mar. 1-22
LAKEVILLE, CONN.	The Hotchkiss School	Seven American Photographers	Mar. 28-Apr. 11
LAWRENCEVILLE, N. J.	The Lawrenceville School	The Wooden House in America	Apr. 14-28
LOS ANGELES, CAL.	Stendahl Galleries	Modern American Houses	Mar. 31-Apr. 14
LOUISVILLE, KY.	Louisville Art Association	Paul Klee	May 8-18
MADISON, WIS.	University of Wisconsin	Figures in Bronze	Apr. 11-25
" " " " " "	" " " " " "	Twelve French Painters	Mar. 17-Apr. 2
MINNEAPOLIS, MINN.	Wisconsin Union	The California Group: Photographers	Apr. 7-21
NEW BRITAIN, CONN.	University of Minnesota	A History of American Movies	Mar. 23-Apr. 6
NEW BRUNSWICK, N. J.	New Britain Institute	A History of American Movies	Apr. 22-May 7
NEW HAVEN, CONN.	Rutgers University	War Comes to the People	Apr. 5-19
" " " " " "	Yale University	A Survey of the American Film	Mar. 10-24
" " " " " "	" " " " " "	Picasso: An Analysis of "The Seated Man", 1911	Apr. 28-May 19
NEW ORLEANS, LA.	Art Association of New Orleans	Mystery and Sentiment	Apr. 27-May 13
NEW WILMINGTON, PA.	Westminster College	Picasso's "La Coiffure"	Mar. 24-Apr. 7
" " " " " "	" " " " " "	Housing: Recent Developments in Europe and America	Apr. 28-May 12
PITTSBURGH, PA.	Carnegie Institute	Picasso: Forty Years of His Art	Mar. 15-Apr. 13
" " " " " "	" " " " " "	Georges Rouault	Mar. 3-31
" " " " " "	" " " " " "	Modern Mexican Paintings	Apr. 14-May 26
" " " " " "	Kaufmann Department Stores, Inc.	Picasso's "La Coiffure"	Mar. 3-17
" " " " " "	" " " " " "	Evolution of the Skyscraper	Apr. 28-May 12
" " " " " "	" " " " " "	Festival Theatre at Williamsburg, Va.	Apr. 28-May 12
" " " " " "	" " " " " "	An Art Center at Wheaton College	Apr. 28-May 12
PORTLAND, OREGON	Portland Art Museum	Paul Klee	Mar. 10-Apr. 9
PROVIDENCE, R. I.	Brown University	English Color Lithographs	Mar. 14-28
" " " " " "	" " " " " "	Forty Large Prints by Modern Masters	Apr. 25-May 16
RUSTON, LA.	Louisiana Polytechnic Institute	35 Under 35	Apr. 28-May 12
SALT LAKE CITY, UTAH	Utah State Institute of Fine Arts	Abstract Photography	Mar. 10-24
SAN FRANCISCO, CAL.	San Francisco Museum of Art	Paul Klee	Apr. 14-May 5
SARATOGA SPRINGS, N. Y.	M. H. de Young Memorial Art Museum	George Grosz	Mar. 29-Apr. 19
" " " " " "	Skidmore College	Housing: Recent Developments in Europe and America	Apr. 7-21
SAVANNAH, GEORGIA	Telefair Academy of Fine Arts	The American Scene in Prints	Mar. 17-31
SEATTLE, WASH.	University of Washington	Abstract Photography	Mar. 31-Apr. 14
" " " " " "	" " " " " "	Twenty 20th Century Paintings	Apr. 18-May 9
SHREVEPORT, LA.	Women's Department	Seven American Photographers	Mar. 7-21
STOCKTON, CAL.	Haggin Memorial Art Gallery	War Comes to the People	Apr. 26-May 10
TULSA, OKLAHOMA	Philbrook Art Museum	Picasso: An Analysis of "The Seated Man", 1911	Mar. 3-24
" " " " " "	" " " " " "	A History of the Modern Poster	Mar. 31-Apr. 14
UNIVERSITY, LA.	Louisiana State University	Alvar Aalto	Mar. 9-22
" " " " " "	" " " " " "	Sources of Modern Painting	Mar. 23-Apr. 9
UNIVERSITY, VA.	University of Virginia	Twelve French Painters	Apr. 30-May 14
WILLIAMSBURG, VA.	College of William and Mary	Picasso's "La Coiffure"	Apr. 14-28
YELLOW SPRINGS, OHIO	Antioch College	The Face of America	Apr. 21-May 5

